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THE MUSICAL TIMES, And Singing Class Circular.

With which is incorporated "THE MUSICAL REVIEW."

DECEMBER 1st, 1852.

MOZART'S MASSES.

Nos. III. IV.

Contributed by E. HOLMES.

THE origin of the Mass in F, No. 3, is left to conjecture; no trace of it appearing in the catalogue of André, or in that of Mozart himself. Our English copy was prepared by Mr. Novello, from a MS. score which the Rev. Mr. Latrobe had procured in the course of his travels in Germany, and kindly presented to the editor in aid of his publication. At this time, we believe, no printed score was obtainable, and in passing through Mr. Novello's hands the work received several important corrections, not only of transcribers' errors of notation, but in directions for changes of the time, which had been overlooked. We therefore possess this work probably in a completer state than the Germans themselves.

From the internal evidence afforded by the Third Mass—which is quite peculiar, and differs in plan and style from all other productions of the Composer—we should say that it is the fruit of one of his Italian journeys,—consequently, that it was written in his youth; and most probably for some monastery, in which there was a good choir of singers, and some musicians who appreciated fine counterpoint and the learned forms of music as well as elegant melody, but where the materials of a large orchestra were wanting. The original work has no wind instruments, and the four-voice parts are accompanied simply by two violins, bass, and organ. The part of this last instrument is, however, very carefully figured, and it is employed continually in the symphonies, to fill up the harmony and supply the want of wind instruments. With less of symphonic and orchestral effect than the Salzburg Masses, there is in the Mass in F a greater abundance of flowing counterpoint in the voice parts, and a neatness in their canonical structure and close imitations, which gratifies alike the eye and ear, and renders these parts worthy of the most patient investigation of the musical student.

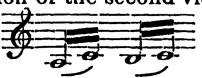
The melody of the *Kyrie* is in the Italian taste, which was modern when Jomelli was at his zenith, and formed the standard of elegance. To hearers of the present day, the first bars of the symphony, considered merely as a symphony, may appear of a style somewhat antiquated; but as an announcement of subjects of counterpoint they have higher interest.

In the phrase of melody of the fourth bar we find a counterpoint to the fugal subject, which is

originally introduced by the first violin as a mere melody in the introductory symphony. Mozart had evidently more than the gratification of the ear in view; he was giving the signal to an accomplished audience, and they might anticipate him if they could. Melodious counterpoint predominates in this *Kyrie*, and the modulation leading about the middle to a close in the dominant, admits of some of the most ingenious passages being heard twice—both in the dominant and tonic. The following is a very ingenious, neat, and melodious dispersion of the harmony of the seventh in a canonical form:—



In such passages as these, where nothing is distorted or forced for the sake of a close imitation, but in which counterpoint is displayed in connection with the most agreeable and natural melody, the entire Mass abounds. The frequent independence of the vocal bass, which is often an inner part and distinct from the instrumental bass, gives a peculiarity to this Mass in augmenting the fullness of the counterpoint, and increasing the interest of its scientific structure.

The motion of the second violin accompanying the solos,  is still modern.

Mozart, we find, however he might adopt the style of elder classical pens, with due reverence for their excellence, never descended to any servile imitation, but so blended the new with the old as to preserve the legitimate character of composition even in those pieces in which he professedly relinquished his own manner. Some of his best instrumental works are imitations of Handel and Bach; and of the Italian vocal composers who lived early in his own century a whole gallery of his musical paintings might pass in review; but he imitated none of them without a due infusion of himself. Notwithstanding the vocal elegance of the *Kyrie*, the stamp of a certain age of music is more discernible in it than in the rest of the movements.

The Gloria, *Allegro* $\frac{3}{4}$, leads off a subject in *canto-fermo* for the soprani, accompanied by instruments, and the effect of this by good sonorous voices must always prove imposing. The various modes in which this principal subject is diversified,—its appearance in all the parts, with new accompaniments each time, till it finally closes in a most energetic form in the unison and octave—show the prolific resources of the composer. The *sol*i

passages of the quartett are modern and elegant; and there is a youthful fire in some of the points which Mozart, in spite of his attempt to induce the peruke, could not wholly suppress. The commencement of 'Suscipe deprecationem,' in A minor, is an instance.

Mr. Novello has increased the spirited effect of the concluding 'Cum Sancto,' by quickening the time, and has brought the composition to a close with the full energy of Mozart. So extremely well written for the voices is this work, that in turning our eyes from the full score to that with the organ accompaniment we are surprised to find how little is lost. Indeed, with the organ part drawn out, the ideas seem to expand and acquire a character of grandeur.

The Credo, which is undoubtedly the finest portion of this Mass, exhibits the varied style of the composer in perfection. Of this, the leading subject is choral, and we have the progression of its melody in the Sanctus of No. 2, in the fugue of the *Jupiter* symphony, in Bach's fugue in E, &c. A tune which seems to have haunted fugal heads from the time of the Gregorian chant, is here presented, not in its antique dress, but clothed in modern harmony, and embellished with modern contrasts of light and shade; while dramatic declamation, the peculiar chords of Mozart and his melody, attend and lend their charm to the subject through all the harmonic mazes—and they are long—in which it pleases the Composer to pursue it. This Credo, which displays the finest choral expression, by turns the majestic, the solemn, the spirited—for the same theme is wrought into each of these characters by changes of time and key—is one of the finest examples of the development of a musical phrase of four notes that can be referred to throughout the whole course of the art. The little fugue, 'Et vitam,' sounds well even though the florid passages of the violins are entirely omitted; and when counterpoint has done its utmost, the ear reposes with delight on the first subject, delivered by voices alone in its unadorned simplicity:—

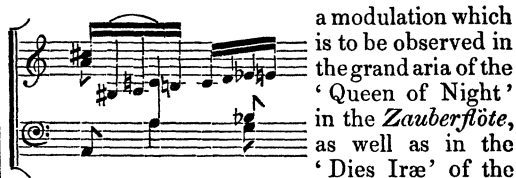


It is pleasant to trace the predilections of composers in their works, and this phrase recalls in a lively manner what Mozart has done with it for the church and concert-room. He unwillingly quits for an instant the scientific form which he had proposed to himself in this Credo, and in some of the *solí* parts both voices and instruments may be perceived to move in canon.

The Sanctus possesses a conventional grandeur

without the distinguishing characteristics of Mozart. The Hosanna is a light and extremely pretty fugue, beginning in the soprano, and having some correspondence in its passages with that original chorus in the *Messiah*, 'His yoke is easy.' There is a graceful and attractive movement of the parts in the Benedictus, which is else constructed on the most unpretending and simple model.

The 'Agnus Dei,' *Adagio*, in D minor, has a sublime elevation of style, and contains some ideas which Mozart used throughout his life. At the close of the soprano solo we find this progression to F from the dominant of D minor—



a modulation which is to be observed in the grand aria of the 'Queen of Night' in the *Zauberflöte*, as well as in the 'Dies Iræ' of the *Requiem*—two of the latest works of the composer. Other things claim notice in this fine movement. The symphony performed by the first violins is repeated in the identical notes as the accompaniment to the voice; yet both parts fit one into the other with a marvellous aptitude and facility. Cadences of the solo voices successively introduce the chorus, and this closes at all times in the most unexpected way—the first bar of the *Miserere* is in F, the second in F minor, in the third we are in G minor, and expect a cadence in the key; but no—this is the conclusion:—



At last, Mozart indulges us with the anticipated close in G minor—but not till after two bars of symphony. The same modulation occurs again with higher effect from the opposition of a remoter key, and leading us to D instead of E minor. These startling passages have never been imitated in music. It is, indeed, useless in composers to repeat what has been already done; yet such inventions, though half a century old, still excite the imagination and animate the search after new discoveries. In every age the true composer has the same arduous task. The musical designs—the combinations of melody and harmony, which make a permanent impression on the soul, are ever alike remote, shadowy, and difficult to realize. The 'Dona nobis' of the third Mass is

* It will be found adapted to English words in the *Musical Times*, No. 35, 'Grant O Lord.'

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a little tuneful gem of so pleasing a character that once heard it is never forgotten.

Altogether, this Mass in F is a very beautiful as well as a peculiar work. It depends less on the orchestral accompaniments than either the First or Second Mass; it is more ecclesiastical in style, more scientific in the forms of its counterpoint, and has altogether more to do for the voices. The melody of Mozart, and the grace of his progressions, are engrafted throughout the whole composition on the severe style of the Italian church composers; the mixture is admirable; and we are left in wonder at those unique musical powers which could blend and identify themselves in turn with the great style of every nation of Europe.

The Fourth Mass in C is found among the list of André's manuscripts. On the original is written in Mozart's hand, *Missa à 4 voci, 2 violini, clarini e tympani, del Sig. Cav. Amadeo. Wolfg. Mozart, nel mese Dicembre, 1776*. The composer has forgotten to insert the oboes in his list of the accompanying instruments. This Mass was composed at Salzburg, a month later than No. 2, and stands close to another, and perhaps to others which are undated, in the same month. By the efforts of this industrious year the young composer expected to establish himself in a good appointment.

There are circumstances of local history connected with these productions, which, if they could be known, would add considerably to the interest which lovers of the art feel in Mozart's music over and above the music itself. He was incited to please in proportion to the character and acquirements of his audience. We should like to know, for instance, for whom in particular he designed the close and accurate passage of canon, four in one, at the distance of a crotchet, which occurs in the Kyrie of this Mass;—whether Eberlin or Adlgasser, or any special contrapuntal visitors were to be rejoiced at it? or whether, remembering how well Handel has achieved the task in the last chorus of the *Messiah*, he only meant to try his hand at the same thing? Mozart was always considering what had been done, as well as what remained to do. He made memoranda in his travels of what chiefly pleased him in music, and he could not have failed, in hearing the *Messiah* in England, to be impressed with the remarkable Amen chorus. The canon, 'Non nobis,' was found in his handwriting; and a correspondent of the *Leipsic Musical Journal*, not knowing that the elegant workmanship was Bird's, actually claimed it for Mozart!

Over and above the ingenious canon which appears twice in the Kyrie, with different construction in the voice parts, there is an exquisite symmetry in the voices and orchestra of this

movement, a peculiar boldness and energy in the modulations, and the short solos are in an elegant modern style. The triple time and the greater length of this Kyrie, make it altogether different from the preceding Masses. The Gloria is one long chorus, with orchestral phrases extremely energetic, and in the symphony style; the florid activity of the violins is such as we find in the Motett *Splendente*. It is remarkable, that, at twenty, Mozart had mastered all the elements of a fine chorus—clear parts, fine harmonies, and florid accompaniments. The Italian Padre Martini was astonished at what he called the "agreeable motion" of Mozart's violins.

The Credo has a noble 'Et Incarnatus,' compressing into ten bars thoughts, which, to admire sufficiently, demand much wider limits. The short tenor solo, in A minor, is followed by a quartett of voices, which begin the 'Crucifixus' *sotto voce*, on the dominant of F minor. The ear is deceived at every chord of the mysterious harmony—the bass moves upwards in semitones—at length, when the listener scarcely knows whither he is going, the chorus enters on 'Passus,' with an interval of the diminished fourth from F \sharp to B \flat , and makes the final cadence in G minor. The major ending is marked in the organ part, but no third appears in the voices. An effect more solemn, dramatic, and imposing, cannot be imagined.* We remember the effect of it long since at the Portuguese Chapel in South-street, sung by an admirable quartett, Mrs. H. B. Hunt, Evans, Gattie, and F. Novello, and accompanied judiciously with the pedal pipes of the organ by Mr. Novello. We seem to miss in public performances at present, that fine art of blending voices, which was so well cultivated formerly—there is, in general, too much effort to be prominent. The Sanctus and Hosanna of this Mass are not particularly remarkable. The Benedictus is singular, being choral, and *Allegro* $\frac{4}{4}$, with an accompaniment of triplets on the stringed instruments. Its originality of construction is its chief claim to consideration.

The close of the Mass, No. 4, is an exquisite study of vocal effect, and the words 'Dona nobis pacem' have possibly never been so correctly or effectively set. Mozart appears to have composed this Agnus Dei, in one of the happiest moods of his genius. The return to the key of C from E by one intervening chord—

* The accompanying of the chromatic scale in the bass has always been a favourite exercise of composers, and there is a splendid example of it at the close of the first movement of Beethoven's Symphony in D, No. 2. In the slow movement of Mozart's Pianoforte Quintett in E \flat , we find a passage of the same sort—a succession of harmonies of the diminished seventh moving upwards, and with the resolution suspended till the last chord, which introduces a magnificent pedal point. No one who has heard those thrilling chords can forget them. This was Mozart's way of compelling attention, and of setting off his most tasteful melodies and passages.



recalls one of the happiest strokes of modulation in *Don Giovanni*, introducing the solo 'Discendi o gioja bella,' in the trio 'Ah taci.'

The idea was in the Mass half developed—on referring to the Opera we find it much more elegantly done, so that precocious as the Composer was, he had not passed over fifteen years of life unimproved. The Litanies, Motets, Offer-tories, &c., which belong to the era of these Masses, we can hardly speak of at present, but must reserve them for another time.

To be continued.

MUSIC AND ITS PROFESSORS.—THE MUSICAL INSTITUTE OF LONDON.

WE have no intention of rendering the professors of the musical art discontented with their share of the world's good things—nor are we at all inclined to stand forward as the apologist of their short-comings; but the thought has often troubled us, that the professor of music is but poorly remunerated for the attainment and practice of a difficult and, we may add, laborious art. Rich men of other artistic and scientific professions are numerous. The painter, the engraver, the sculptor,—even the actor,—each receive a remuneration higher in rate than that achieved by the musician; unfortunately for whom, no fields of gold are seen to glitter in a distant land—no El Dorado stands inviting his approach: here in the land of his birth—or in that across the Atlantic—must he eat his daily bread, or not eat it at all.

It has been truly said that Art in England is but coldly supported—many aching hearts lie hidden beneath her beautiful mantle. The painter's life, indeed, is one of toil—he lives, and barely lives, in many instances—to build a monument to his memory, and to afford profitable speculation to those who have no feelings in common with his own. This fact requires no illustration. But even the solace of this posthumous compliment is denied to the musician—he has his day, and is then "clean forgotten." Of course, there are instances wherein the fame of a musician outlives him; but then the probation to it is more difficult—the road to greatness in his career is rougher, and requires more study than the other scientific professions; for at the end of the life of the most studious and intelligent musician, he has not accomplished half his mission—such are the intricacies of his art. Very few of those who have studied diligently for the profession, and practised it through a long life, have achieved anything like a comfortable independence! Did we need support for our position, we should refer to the distinguished names upon the books of our benevolent musical institutions: we should appeal to the destitution in which many professors of music are at the present moment to be found.

Between the position of the painter and the sculptor, and that of the musician, there is this striking difference—the two former, when they *do* become known, are amply rewarded for all their labour, their anxiety, and the display of their genius;—the latter, even when he attains the front rank of his profession, becomes entitled to the organist's pittance (as a part of his reward) of about twenty pounds a year, and a deduction for tuning an organ which does not belong to him. We adverted to this subject last month, and the writer has had the satisfaction to receive the thanks and compliments of some of those whose cause he so feebly advocated; and although in the communications addressed to him his identity is speculated upon,

he begs to avail himself of the opportunity which an allusion to this matter presents, of expressing his desire that his incognito should still be preserved. He has no wish to shrink from any of his statements—on the contrary, he is prepared to maintain his position on every occasion wherein his motive may be questioned. And he feels that those gentlemen who have so kindly desired the abandonment of his incognito, will hold him excused in not now complying with their request.

Having said so much *for* the musical art, and *against* the manner in which its professors are remunerated, we must not quit the subject without adverting, as proposed at the commencement of our article, to their shortcomings. We have heard it admitted by musical professors themselves, that no community of men is so utterly helpless as a body of musicians thrown upon its own resources. They invariably select one man from amongst them upon whose judgment they are content to rest,—upon whose advice they place the most implicit reliance; the success of their cause, therefore, mainly depends upon the moral character—the honesty and independence—of its leader. That this is the case, few will deny—none indeed, who, like the writer, has had experience in such matters. Nor must it be denied that musicians are otherwise an educated body of men: it too often happens that the time which should have been devoted to the purposes of a general education is absorbed in acquiring a knowledge of the art to which their life is to be dedicated; yet this does not altogether remove the rebuke which confessedly attaches itself to the musician's craft. The absorbing nature of his studies—the pleasure which proficiency brings,—have each been urged in palliation; yet we can find little excuse for the neglect of that, without which proficiency in any art or science can never be brought conspicuously before the public, or be made permanently to keep its place in public estimation. We cannot, therefore, too strongly impress upon the minds of our young musicians, that while prosecuting their musical studies, they are imperatively required to improve opportunities of enlarging their acquaintance not only with that branch of education which alone qualifies a musical man successfully to pursue his avocations, but also with the more polite accomplishments, which ensure a position to all who possess them. In the recapitulation of these deficiencies in the education of the musician, we abstain emphatically from applying our remarks to *all* the members of the profession: we are personally acquainted with many who are qualified by education and by feeling for the highest society. Still they are the exceptions, and not the rule.

An advantage to young musicians, and indeed to the profession at large, will be found in the recent establishment of the "Musical Institute of London," supported as it is by all the principal members of the musical profession. The purpose in the foundation of this new association is to facilitate the cultivation of the art and science of music; to form a library of music, and of literature connected with it: objects the importance of which cannot admit of a doubt. At the preliminary meeting of the members, it was agreed "That the operations of the Musical Institute of London should consist in the formation of a library of music, and musical literature, and a museum, and the formation of a reading room, in the holding of *conversazioni*, for the reading of papers on musical subjects, and the performance of music in illustration; and in the publication of transactions."

We have here incidentally alluded to the commencement of this project: in a future paper we shall bring its objects and transactions more prominently before the musical public. Our allusion to it now is to enforce upon musical professors the necessity which exists for the establishment of an association having in view the purposes proposed to be accomplished by the Musical Institute of London.

VERNON.